HENRY F. GILBERT
THE DANCE IN PLACE CONGO.

about 20

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THE DANCE IN PLACE CONGO

SYMPHONIC POEM

(after George W. Cable)

BY

HENRY F. GILBERT

OP. 15.

ORCHESTRAL SCORE $ 10.—
ORCHESTRAL PARTS $ 25.—

PIANO ARRANGEMENTS
FOR 4 HANDS, AND 2 HANDS, IN PREPARATION

NEW YORK, THE H.W. GRAY COMPANY
SOLO AGENTS FOR
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Dedicated in friendship to OTTO H. KAHN

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NOTE

Reprinted from the Boston Symphony Orchestra Program-book of Feb. 21, 1920

"It has been for a long time an ideal of mine to write some music which should be in its inspiration truly native to America. The efforts of my compatriots, though frequently very fine technically, failed to satisfy me. To my mind they leaned far too heavily upon the tradition of Europe, and seemed to me to ignore too completely the very genuine touches of inspiration which exist in *our* history, *our* temperament, and *our* national life. I was, therefore, moved to strike out boldly on a different course, and while it is far from my wish to criticise others, I do desire to explain the bases of my own action.

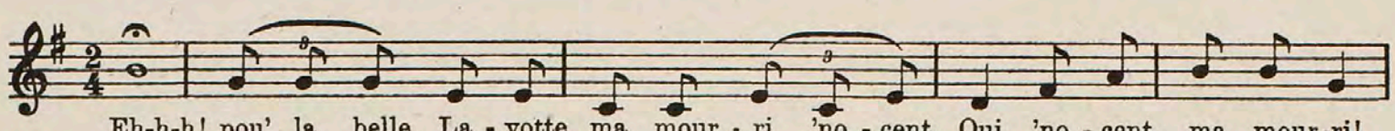
"In casting about for an American subject upon which to base a symphonic poem I was much attracted to New Orleans and the picturesque quality of the life there in ante-bellum days (the American Civil War 1861—1865). Especially charming to me were the writings of George W. Cable, author of those delightful books: 'Old Creole Days,' 'The Grandissimes,' etc. In an old number of the *Century Magazine* (February, 1886) I came across an article, written by Mr. Cable, called 'The Dance in Place Congo,' in which are described the wild and quasi-barbaric revels of the slaves on late Sunday afternoons in the outskirts of New Orleans. The 'Place Congo' was a no-'count open space at the fag-end of Orleans Street. The slaves were given liberty to meet there and enjoy themselves once a week, and it is one of their rude but picturesque gatherings which Cable tells of in his article.

"Here was inspiration indeed. What a strong and romantic picture was presented to my imagination by the magical pen of the artist. Just what I was looking for. Here was an American subject; presented in vivid style by an American author; full of dramatic and colorful suggestion. The article is quite a long one and has never been reprinted or included in subsequent collections of Mr. Cable's writings. It can only be seen in the back number of the *Century* that I have referred to. It is not a story, but a word-picture, full of life, suggested color, and animation. It is illustrated in a charming manner with pictures by Kemble, and contains besides some musical illustrations, Creole songs, dance phrases, and many a wild fragment of Southern melody. These musical illustrations have furnished me with melodic suggestion for my composition. Using these melodic fragments much after the manner of Grieg or Tchaikovsky,—and under the inspiration of Cable's colorful and suggestive literary artistry,—I have built up my musical structure.

. . . . . .

"The original article contains nothing in the nature of a plot. It is merely a rhapsody: a gorgeous and thrilling word-picture, filled with atmosphere and suggestion, rather than a definite chain of incident. I have, however, in constructing my symphonic poem, characterized certain dominant moods, and striven to give to the musical piece a definiteness of structure not indicated by the original article.

"The first episode of the piece has nothing specifically to do with the 'dance' in Place Congo. It is gloomy and elegiac in character. Beginning with certain dark and quasi-barbaric rhythms, it gradually grows in intensity until it attains to what may be called the tragic and poignant cry of rage and revolt of an entire race against the restraining bonds of slavery. It is *developed* from a wild and most expressive melodic fragment much in use among the blacks of Louisiana in the olden time. Mr. Cable, who quotes this strain in his article, says of it: 'And then there was that long-drawn human cry of tremendous volume, richness, and resound, to which no instrument within their reach could make the faintest approach:



(French Creole dialect).

all the instruments silent while it rises and swells with mighty energy and dies away distantly, "Yea-a-a-a-a-a!"—then the crash of savage drums, horn, and rattles.'

The dark mood of this introduction (which again occurs at the end) serves as a frame or tragic background for the wild and unrestrained dance-picture which is to follow. There is uncouth preluding upon the rhythm of the coming dance ever growing stronger and more determinate until the theme of the Bamboula is ripped out in all its triumphant vulgarity by the full orchestra. The Bamboula was their principal dance. Cable says of it: 'A sudden frenzy seizes the musicians. The measure quickens, the swaying, attitudinizing crowd starts into extra activity, the female voices grow sharp and staccato, and suddenly the dance is the furious Bamboula. Now for the frantic leaps! Now for frenzy! Another pair are in the ring! The man wears a belt of little bells, or, as a substitute, little tin vials of shot, "bram-bram sonnette!' And still another couple enter the circle. What wild—what terrible delight! The ecstasy rises to madness; one—two—three of the dancers fall—*bloucoutoum! boum!*—with foam on their lips and are dragged out by arms and legs from under the tumultuous feet of crowding newcomers. The musicians know no fatigue; still the dance rages on.

" 'Quand patate la cuite na va mange li!' And all to that one nonsense line meaning only, 'When that 'tater's cooked, then you eat it up.'

"After the Bamboula has spent its hilarious fury, has reached a climax, which is followed by certain declamatory phrases in the orchestra, it dies down and gives place to a more quiet lyrical section. I had here in mind the more romantic aspects of the picture: love-making, etc. At its climax this lyrical section is rudely interrupted by a sudden and insistent reassertion of the barbaric element. There follows what may be interpreted pictorially as a mêlée, or musically as a free fantasie on the two dominant motives of the original Bamboula, which jostle each other cheek by jowl. One may imagine disagreement, contention, or strife to have broken out among the dancers. This is, however, eventually patched up and all hands begin to dance the Bamboula as at first. But hardly have they started when they are interrupted by the deep-voiced tone of the nine-o'clock bell calling the slaves to quarters The dance falls to pieces and there is a dramatic pause of astonishment and dismay. The dance falls to pieces and there is a dramatic pause of astonishment and dismay. Then a piercing cry of rage, protest, and despair, after which the flight homeward begins. In my imagination of the scene I heard the bare feet of the slaves beating the ground as they ran away—some at once, others more slowly. Over this rhythm of pattering feet I have introduced melodic remembrances and fragmentary motives of the various songs and dances. The music grows ever more serious and pathetic in character. After a final pause the orchestra breaks forth with the tragic cry of the introduction: the cry of racial revolt against slavery. The dark background or frame of the dance-picture is completed and the composition ends with the note of tragedy in which it began."

* * * * * * * * *

After completing the composition of "The Dance in Place Congo", the subject struck me as so picturesque and so full of dramatic possibility, that I was moved to write a scenario to fit my music. This I did, and the composition was first performed as a Pantomime-Ballet by the Metropolitan Opera Company of New York, in the Spring of 1918. Several performances of this ballet were subsequently given both in New York and in Boston.

HENRY F. GILBERT

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The Dance in Place Congo

(after George W. Cable)

Henry F. Gilbert.

Royal Academy of Music Library

Allegro moderato. M. M. ♩ = 84

Piccolo (Fl. III)
Flauti I II
Oboi I II
Clarinetti in A I II
Bass-Clarinett in A
Fagotti I II
Contrafagott

Allegro moderato. M. M. ♩ = 84

Corni in F I II III IV
Trombe in F I II III
Tromboni I II III e Tuba
Timpani
Glocken. e Xylophone
Triangle
Tambourine
Tamburo Piccolo
Gran Cassa e Piatti
Arpa

con sordini
con sordini
ruvidamente
f
mf
(Cym.) Gr. C.
(with drumstick)
cresc.

Allegro moderato. M. M. ♩ = 84

Violini I
Violini II
Viole
Violoncelli
Bassi

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Moderato con moto ♩=84

Bass-Cl. in A
Fag. I II
C-Fag.
I II Cor. in F III IV
I II Trboni
Timp.
Tburo Picc.
Gr. C.
Viol. I
Viol. II
Vle
Vcelli
B.

molto marc.
mf pesante
a 2
f pesante
f
sf
mf
senza sord.
pizz.

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Poco accel.

Fl. I II
Ob. I II
Cl in A I
Cl in A II
Bass-Cl. in A
Fag. I II
C.-Fag.

mf molto marc. *cresc.* *f* *f pesante*

Poco accel.

I II Cor. in F
III IV
Timp.
Tburo Picc.
Gr. C.

f molto marc. *p* *cresc.* *f pesante*

Poco accel.

Viol. I
Viol. II
Vle
Vcelli
B.

arco *mf molto marc.* *cresc.* *f* *pesante*

Picc.
Fl. I II
Ob. I II
I
Cl. in A
II
Fag. I II
C.-Fag.

Accelerate

I II
Cor. in F
III IV
I II
Trbe in F
III
I II
Trboni
III
Timp.
Tburo
Picc.
Gr. C.

Accelerate

Viol. I
Viol. II
Vle
Vcelli
B.

f ruvidamente

Ob. I II

I
Cl. in A
II

2 Fag

Fag. I II

C-Fag.

(2) a tempo

quasi rit.

f *cresc.* *sf* *sf f*

I II
Cor. in F
III IV

I II
Trbe in F
III

3 Tr 2 Tr

I II
Trboni
III e Tuba

2 Pos:

Timp.

Tburo
Picc.

mf *tr*

Ritenuto

♩ = 84

a tempo quasi rit.

Viol. I

Viol. II

Vle

Vcelli

B.

sos.

D.B

(2)

Picc

accel. rit. a tempo

Picc.
Fl. I II
Ob. I II
I
Cl. in A
II
Bass-Cl. in A
Fag. I II
C. Fag.

molto marc.
f pesante
a 2

accel. rit. a tempo

I II
Cor. in F
III IV
Trbe I II in F
I II
Trboni
III e Tuba
Timp.
Tburo Picc.
Gr. C.

Ritenuto accell. Rit. af.

accel. rit. a tempo

div.
Viol. I
Viol. II
Vle
Vcelli
B.

molto marc.
pesante
pizz.

cresc. e accel. -

I
Cl. in A
II

Bb

Bass-Cl. in A

Fag. I II

C.-Fag.

2 Fl.

I II
Cor. in F
III IV

molto marc.

I II
Trbe in F
III

2 Po:

molto marc.

I II
Trboni
III e Tuba

Timp.

Tburo
Picc.

Gr. C.

cresc. e accel. -

Viol. I

Viol. II

Vle

Vcelli

B.

arco

ma marcato

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③

Picc.

Fl. I II — a 2 — *mf accel.* — *f* — *cresc.* — *ff* — *sff*

Ob. I II — *f* — *cresc.* — *sff* — a 2 — *f*

I Cl. in A — *f* — *cresc.* — *sff* — *f*

II Cl. in A — *f* — *cresc.* — *sff*

Bass-Cl. in A — *f*

Fag. I II — a 2 — *f* — *cresc.* — a 2 — *f*

C.-Fag. — *f* — *cresc.* — *f*

I II Cor. in F — *f* — *cresc.* — *sff*

III I — *f* — *cresc.* — *sff*

Trbe I II in F — I. — *f* — II — *sf*

I II Trboni — *mf* — *cresc.* — *sf*

III e Tuba — *mf* — *cresc.* — *sf*

Timp. — *mf* — *cresc.*

Viol. I — *f* — *cresc.* — *sff* — *f*

Viol. II — *f* — *cresc.* — *sff* — *f*

Vle — *f* — *cresc.* — *sff* — *f*

Vcelli — *f* — *cresc.* — *sff* — *f*

B. — *f* — *cresc.* — *sf* — *f*

③

Accelerate

Picc.

Fl. I II

Ob. I II

I
Cl. in A
II

Bass-Cl. in A

Fag. I II

Accelerate

I II
Cor. in F
III IV

I II
Trboni
III e Tuba

Timp.

Accelerate

Viol. I

Viol. II

Vle

Vcelli

B.

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4 a tempo

quasi rit.

Picc.
Fl. I II
Ob. I II
I
Cl. in A
II
Bass-Cl. in A
Fag. I II
C-Fag.
I II
Cor. in F
III IV
I II
Trbe in F
III
I II
Trboni
IIIe Tuba
Timp
Cym.
Viol. I
Viol. II
Vle
Vcelli
B.

a 2

ff

a tempo

quasi rit.

f

ff

tr

div.

(Cym.)

sff

4

Picc.
Fl. I II
Ob. I II
I
Cl. in A
II
Bass-Cl. in A
Fag. I II
C-Fag.
I II
Cor. in F
III IV
I II
Trbe in F
III
I II
Trboni
III e Tuba
Timp.
Tburo Picc.
Viol. I
Viol. II
Vle
Vcelli
B.

accel.

a 2

mf

ff

f

unis.

1

(5) a tempo — quasi rit. - - - - - - a tempo

Picc.
Fl. I II
Ob. I II
I
Cl. in A
II
Bass-Cl. in A
Fag. I II
C-Fag.

a tempo — quasi rit. - - - - - - a tempo

I II
Cor. in F
III IV
I II
Trbe in F
III
I II
Trboni
III e Tuba
Timp.
Tburo
Picc.
Gr. C.

(Cym.)

♩=84

Gr. C.

quasi rit. - - - a tempo

a tempo

div. unis.

Viol. I
Viol. II
Vle
Vcelli
B.

(5)

Picc

Quasi Adagio.

Picc.
Fl. I II
Ob. I II
I
Cl. in A
II
Bass-Cl. in A
Fag. I II
C-Fag.
I II
Cor. in F
III IV
I II
Trbe in F
III
I II
Trboni
III e Tuba
Timp.
Glck.
Gr. C.
Viol. I
Viol. II
Vle
Vcelli
B.

Solo
Solo a 2
a 2
Solo
dim. molto e rit.
dim. molto e rit.
Quasi Adagio.
(Hr. I gestopft)
mf dim.
Solo
Quasi Adagio.
pizz.
pizz.
dim. molto e rit.
dim. molto e rit.

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Morendo poco a poco

6 a tempo
M. M. ♩= 96

Picc.
Fl. I II
Ob. I II
Cl. I in A
Bass-Cl. in A
Fag. I II
C-Fag.

sos.
sos.
sos.

Change to Clart in B♭
Change to Clart in B♭

mf

Pesante e rude
mf
mf Pesante e rude

p

Morendo poco a poco

a tempo
M. M. ♩= 96

(Hrn I Naturel)

I II Cor. in F
III IV

p
p

pp sos.
pp sos.

I II Trboni
III e Tuba

pp sos.
pp sos.

Glck.

Morendo poco a poco

a tempo
M. M. ♩= 96

arco

Viol. I
Viol. II
Vle
Vcelli
B.

p sos.
arco
p sos.
p sos.

(Harm.)
(Harm.)

6

Picc.

Fl. I II

Ob. I II

I
Cl. in B♭
II

Bass-Cl. in B♭

Fag I II

C-Fag

I II
Cor. in F
III IV

Trbe I II in F

Trboni I II

Timp.

Tam-bourine

Viol. I

Viol. II

Vle

Vcelli

B.

Furioso — a tempo — *f* — a 2 — *f Furioso* — *cresc.* — *f rude* — *mf* — *con sord.* — *f marc.* — *sf* — *mf rude*

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7

Picc.
Fl. I II
Ob. I II
I
Cl. in B♭
II
Bass-Cl. in B♭
Fag. I II
C-Fag.
I II
Cor. in F
III IV
Trbe I II in F
I. con sord.
I II
Trboni
III e Tuba
I. con sord.
Timp.
Tamb.
Tburo picc.
Viol. I
Viol. II
Vle
Vcelli
B.

a 2

div.
pizz.
arco

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(8)

Picc.

Fl. I II

Ob. I II

I
Cl. in Bb
II

Fag. I II

C-Fag.

I II
Cor. in F
III IV

I II
Trbe in F
III

Trboni III e Tuba

Tamb.

Tburo picc.

Viol. I

Viol. II

Vle

Vcelli

B.

accel.

f *mf* *molto marc.* *sff* *sf* *p*

senza sord.

div.

accel.

(8)

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Picc.

Ob. I II

I
Cl. in B♭
II

Bass-Cl. in B♭

Fag. I II

C-Fag.

I II
Cor. in F
III IV

I II
Trbe in F
III

Trboni III e Tuba

Timp.

Tamb.

Tburo picc.

Viol. I

Viol. II

Vle

Vcelli

B.

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sempre accel e cresc.

Picc.

Fl. I II

Ob. I II

I
Cl. in B♭
II

Bass-Cl. in B♭

Fag. I II

C-Fag.

sempre accel e cresc.

I II
Cor. in F
III IV

I II
Trbe in F
III

Trboni III e Tuba

Timp.

Tamb.

Tburo picc.

sempre accel e cresc.

Viol. I

Viol. II

Vle

Vcelli

B.

sempre accel e cresc.

Subito Largo

9 quasi largo

a tempo
brillante

Picc.
Fl. I II
Ob. I II
I
Cl. in B♭
II
Bass-Cl. in B♭
Fag. I II
C-Fag.

I II
Cor. in F
III IV
I II
Trbe in F
III
I II
Trboni
III e Tuba
Timp.
Tburo picc.
Gr. C.

Viol. I
Viol. II
Vle
Vcelli
B.

a tempo brillante e marcato
M. M. ♩= 92

Rit.

Picc.
Fl. I II
Ob. I II
I
Cl. in B♭
II
Bass-Cl. in B♭
Fag. I II
C-Fag.

a 2

10

sf f

a tempo brillante e marcato

Rit.

I II
Cor. in F
III IV
I II
Trbe in F
III
I II
Trboni
III e Tuba
Timp.
Trgl
Tburo picc.
Gr. C. e Piatti

Largamente

tr

mf

Cym.

a tempo brillante e marcato
M. M. ♩= 92

Rit.

Viol. I
Viol. II
Vle
Vcelli
B.

p

1

Picc.
Fl. I II
Ob. I II
I
Cl. in B♭
II
Bass-Cl. in B♭
Fag. I II
C-Fag.
I II
Cor. in F
III IV
I II
Trbe in F
III
I II
Trboni
III e Tuba
Timp.
Viol. I
Viol. II
Vle
Vcelli
B.

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10

Picc.
Fl. I II
Ob. I II
I
Cl. in B♭
II
Bass-Cl. in B♭
Fag. I II
C-Fag.
I II
Cor. in F
III IV
I II
Trbe in F
III
I II
Trboni
III e Tuba
Timp.
Xyl.
Trgl.
Tamb.
Viol. I
Viol. II
Vle
Vcelli
B.

mf
f marcato
Solo
pizz.

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Fl. I.

Ob. I II

I
Cl. in B♭
II

Fag. I II

I II
Cor. in F
III IV

Timp.

Xyl.

Trgl

Tamb.

Viol. I

Viol. II

Vle

Vcelli

B.

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Picc.

Ob. I II

Cl. I in B♭

mf

Fag. I II

I II

Cor. in F

III IV

p

I Solo

Trbe I II in F

mf

II. *mf* *sf*

Trbone III

Timp.

Xyl.

on shell

Tburo picc.

Cym.

Cym. (with drumstick)

Viol. I

pizz. arco

Tutti

Viol. II

1/2

Vle

Vcelli

B.

Picc.
Fl. I II
Ob. I II
I
Cl. in B♭
II
Fag. I II
I II
Cor. in F
III IV
Trbe I II in F
Trbone III
Timp.
Xyl.
Trgl
Tamb.
Tburo Picc.
Gr. C.
Viol. I
Viol. II
Vle
Vcelli
B

Rit.
a tempo

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11

Picc.
Ob. I II
I
Cl. in B♭
II
Fag. I II
C-Fag.
molto marcato
I
Cor. in F
II
Trba. I in F
molto marcato ruvidamente
I II
Trboni
IIIe Tuba
Timp.
Xyl.
Trgl
Tamb.
Gr. C.
Viol. I
Viol. II
Vle
Vcelli
pizz.
arco
unis.
B.
pizz.
11

Fl. I II
Ob. I II
I
Cl. in B♭
II
Fag. I II
C.-Fag.
I II
Cor. in F
III IV
I II
Trboni
III e Tuba
Timp.
Gr. C.
Viol. I
Viol. II
Vle
B.

a 2
pizz
arco
pizz.
div.

12

Picc.
Fl. I. II
Ob. I II
I
Cl. in Bb
II
Fag. I II
C - Fag.
I II
Cor. in F
III IV
I II
Trbe in F
III
I II
Trboni
III e Tuba
Timp.
Cym.
Viol. I
Viol. II
Vle
Vcelli
B.

mf f a 2 molto marc. con sord. fmolto marc. p Cym. (with drumstick) arco

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Picc.
Fl. I II
Ob. I II
I
Cl. in B♭
II
Fag. I II
C-Fag.
I II
Cor. in F
III IV
Trbe I II in F
I II
Trboni
III e Tuba
Tamb.
Cym.
Gr. C.
Viol. I
Viol. II
Vle
Vcelli
B.

mf a 2
f
sf
mf
senza sord.
I.
con Precisione
(Cym.)
Gr. C. p

Picc.
Fl. I II
Ob. I II
I
Cl. in B♭
II
Bass-Cl. in B♭
Fag. I II
C-Fag.
I II
Cor. in F
III IV
I II
Trbe in F
III
I II
Trboni
IIIe Tuba
Xyl.
Trgl
Tamb.
Tburo Picc.
Gr. C.
Viol. I
Viol. II
Vle
Vcelli
B.

a 2
dim.
mf
p
I.
III.
senza sord.
on shell
pizz. - - - (Bass only)
sf

Royal Academy of Music Library

Picc.
Fl. I II
Ob. I II
I
Cl. in B♭
II
Bass-Cl in B♭
Fag. I II
C-Fag.
I II
Cor. in F
III IV
Trbe I II in F
Trboni I II
Trgl
Tamb.
Tburo Picc.
Gr. C.
Viol. I
Viol. II
Vle
Vcelli
B.

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13

Picc.
Fl. I II
Ob. I II
I
Cl. in B♭
II
Bass-Cl in B♭
Fag. I II
C-Fag.
I II
Cor. in F
III IV
I II
Trbe in F
III
I II
Trboni
III e Tuba
Timp.
Trgl
Tamb.
Tburo Picc.
Viol. I
Viol. II
Vle
Vcelli
B.

a 2

cresc.

13

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Ob. I II

Cl. in B♭

Bass-Cl. in B♭

Fag. I II

C-Fag.

II

f

sempre f

sempre f

sempre f

a 2

I II

Cor. in F

III IV

f

a 2

f

I II

Trbe in F

III

f

sff

I II

Trboni

III

f

sff

Timp.

f

Viol. I

Viol. II

f

sempre f

Vle

f

sempre f

Vcelli

B.

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Fl. I II
Ob. II
Cl. I in B♭
Fag. I II
C-Fag.
I II
Cor. in F
III IV
I II
Trbe in F
III
I II
Trboni
III
Timp.
Tamb.
Tburo Picc.
Gr. C.
Viol. I
Viol. II
Vle
Vcelli
B.

a 2
a 2 8
I.
II
cresc.
pp
p

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14 a tempo

Rit.

Rit. a tempo

Rit. a tempo

Picc.
Fl. I II
Ob. I II
I
Cl. in B♭
II
Bass-Cl. in B♭
Fag. I II
C-Fag.
I II
Cor. in F
III IV
I II
Trbe in F
III
I II
Trboni
III e Tuba
Timp
Trgl
Tamb
Tburo picc.
Gr. C.
Viol. I
Viol. II
Vle
Vcelli
B

Picc.
Fl. I II
Ob. I II
I
Cl. in B♭
II
Bass-Cl. in B♭
Fag. I II
C-Fag.
I II
Cor. in F
III IV
I II
Trbe in F
III
I II
Trboni
III e Tuba
Timp.
Trgl
Tamb.
Viol. I
Viol. II
Vle
Vcelli
B.

tr
sf
f
mf
sempre f
sempre f
sempre f

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Picc.

a 2

Fl. I II

Ob. I II

I

Cl in B♭

II

Bass-Cl. B♭

Fag I II

C.-Fag.

I II

Cor. in F

III IV

I II

Trbe in F

III

I

Trboni

III e Tuba

Timp.

Trgl

Tamb.

Viol. I

Viol. II

Vle

Vcelli

B.

mf

f

15

Picc.
Fl. I II
Ob. III
I
Cl. in B♭
II
Bass-Cl. B♭
Fag. I II
C-Fag.
I II
Cor. in F
III IV
I II
Trbe in F
III
I
Trboni
III e Tuba
Xyl.
Trgl
Tamb.
Gr. C.
Viol. I
Viol. II
Vle
Vcelli
B.

f *mf* *p* *cresc.* *gliss.*

15

Fl. I II
Ob. I III
I
Cl. in Bb
II
Fag I II
C- Fag.
I II
Cor in F
III IV
I II
Trbe in F
III
I II
Trboni
III e Tuba
Xyl.
Trgl
Tamb.
Viol. I
Viol. II
Vle
Vcelli
B.

pizz.
arco
pizz.
arco
pizz.
pizz.
arco

16 a tempo giusto

Picc.
Fl. I II
Ob. I II
I
Cl. in B♭
II
Bass-Cl. B♭
Fag. I II
C-Fag.
I II
Cor. in F
III IV
I II
Trbe in F
III
I II
Trboni
III e Tuba
Timp.
Xyl.
Tamb.
Gr. C.
Viol. I
Viol. II
Vle
Vcelli
B.

accel.

a tempo giusto

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tr (B♭)

accel.

Picc.

Fl. I II

Ob. I II

I
Cl. in B♭
II

Bass-Cl.

Fag. I II

sempre f

accel.

I II
Cor. in F
III IV

I II
Trbe in F
III

I II
Trboni
IIIe Tuba

tr

Timp.

Tamb.

f

accel.

Viol. I

Viol. II

Vle

Vcelli

B.

div.

pizz.

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(17) a tempo

accel.

Picc.

Fl. I II

Ob. I II

I
Cl. in B♭
II

Bass-Cl. B♭

Fag. I II

C-Fag.

f a tempo

accel.

I II
Cor. in F
III IV

Solo I

I II
Trbe in F
III

I II
Trboni
IIIe Tuba

Timp.

Gr. C.

cresc.

a tempo

accel.

Viol. I

Viol. II

unis.

Vle

div.

Vcelli

arco

B.

(17)

18 Quasi Recitante
Deciso

Picc.
Fl. I II
Ob. I II
I
Cl. in B♭
II
Bass-Cl B♭
Fag. I II
C- Fag.

molto marc. cresc.
cresc molto

Quasi Recitante
Deciso

I II
Cor in F
III IV
I II
Trbe in F
III
I II
Trboni
III e Tuba
Timp.
Trgl
Tamb.
Gr. C.

cresc. molto
molto marc. cresc.

Quasi Recitante
Deciso

Viol. I
Viol. II
Vle
Vcelli
B.

molto marc. cresc.

18

quasi Rit.

Picc.
Fl. I II
Ob. I II
I
Cl. in B♭
II
Bass-Cl. B♭
Fag. I II
C-Fag.

quasi Rit.

I II
Cor in F
III IV
Trbe I in F
I II
Trboni
Tuba
Arpa

quasi Rit.

Viol. I
Viol. II
Vle
Vcelli
B.

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19 Quasi Andante M.M. ♩= 76

Picc.
Fl. I II
Ob. I II
Cl. in B♭ I
Cl. in B♭ II
Bass-Cl. B♭
Fag. I II
C-Fag.
Cor. in F I II
Cor. in F III IV
Trbe I in F
Trboni I II
Tuba
Timp.
Arpa
Viol. I
Viol. II
Vle
Vcelli
B.

Quasi Andante M.M. ♩= 76

19

Royal Academy of Music Library

Fl.I

Ob. I

I Solo

I
Cl.in B♭
II

Fag. I II

C. Fag.

poco Rit.

a tempo

I
Cor. in F
IV

Timp.

Arpa

poco Rit.

a tempo

Viol.I

Viol.II

Vle

Solo 1

Vcelli

B.

div.

unis.

a tempo

Fl. I

Ob. I

I
Cl. in B♭
II

Fag. I II

a tempo

I II
Cor. in F
III IV

Timp.

Arpa

a tempo

Viol. I

Viol. II

Vle

Vcelli

B.

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poco Rit.

20 Più mosso

a 2

Fl. I II

Ob. I II

I

Cl. in B♭

II

Fag. I III

C-Fag.

I II

Cor. in F

III IV

Timp.

Arpa

Viol. I

Viol. II

Vle

Vcelli

B.

p *mf* *cresc.* *f* *mf ben marc.* *gliss.* div. *pp*

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Fl.

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Fl. I II
Ob. I II
I
Cl. in B♭
II
Fag. I II
C.-Fag.
I II
Cor. in F
III IV
Timp.
Arpa
Viol. I
Viol. II
Vle
Vcelli.
B.

I.

21

Ritard. poco a poco rit. a tempo giusto

Picc.
Fl. I II
Ob. II
I Cl. in B♭ II
Fag. I II
Cor. in F I II III IV
Timp.
Glck.
Trgl.
Arpa
Viol. I
Viol. II
Vle
Ccelli
B.

p pp mf molto marc. change to Flauto a 2 molo marc. tr dim. f molto marc. pizz. Solo Violin

Glck

Fl.III (Picc.)
change to Flute
Meno mosso
change to Piccolo
Fl.I II
a 2
Ob.I II
I
Cl.in B♭
II
Fag.I II
unis.
I
II
Cor.in F
III
IV
Timp.
Meno mosso
Meno mosso
tutti
Viol.I
div.
Viol.II
Vle
Ccelli
arco
pizz.
B.

Picc.
Fl. I II
Ob. I II
I
Cl. in B♭
II
Fag. I II
I
II
Cor. in F
III
IV
Timp.
Viol. I
Viol. II
Vle
Vcelli
B.

a tempo
Rit.
risoluto
cresc.
dim.
mf
f
p
a 2
div.
tr

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22 a tempo

Picc.

Fl. I II — a 2

Ob. I II

I

Cl. in B♭

II

I. Solo — mf — p — p

a tempo

I II

Cor. in F

III IV

I II

Trboni

III e Tuba — mf ben marcato — segue

Timp. — sf — f — pp

Tamb. — p — pp

I. — p

a tempo

Viol. I — con sord. — p

Viol. II — con sord. — p

Vle — div. — con sord. — p

Vcelli — div. — con sord. — p

B. — con sord. — pp

22

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Fl. I

Ob. I

I
Cl. in B♭
II

Fag. I

I. Solo

I

Cor. in F
III IV

Timp.

Tamb.

Viol. I

Viol. II

Vle

Vcelli

B.

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23

Fl.I

Ob.I

I
Cl. in B♭
II

Fag.I II

molto marcato

I II
Cor. in F
III IV

molto marcato

Trbe I II in F

molto marcato

Timp.

Tburo picc.

molto marcato

Viol.I

Viol.II

Vle

Vcelli

B.

div. (1/2)

23

Fl.I

Ob.I II

Cl.I in Bb

Fag.I II

I II

Cor. in F III

IV

Trbe I II in F

Timp.

Trgl.

Tamb.

Arpa

Viol. I

Viol. II

Vle

Vcelli

B.

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Fl. I
Ob. I
Cl. I in Bb
Fag. I
I
Cor. in F II
III
Arpa
Viol. I
Viol. II
Vle
Vcelli
B.

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Blood 2/2 ♩=63

accel. Quasi Largo 2/2 M.M. 𝅗𝅥=63 Rit. a tempo

24

Fl.I
Ob.I II
I Cl.in B♭ II
Fag.I II
C.-Fag.
I II Cor. in F III IV
Trbe I II in F
I II Trboni III e Tuba
Timp.
Arpa
Viol.I
Viol.II
Vle
Vcelli
B.

mf risoluto cresc. *f molto marcato* *mf sost.* *p sost.* *senza sord.*

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Fl. I II
Ob. I II
Cl. in B♭ I
Cl. in B♭ II
Fag. I II
C.-Fag.
Cor. in F I II
Cor. in F III IV
Trbe I in F
Timp.
Glck.
Arpa
Viol. I
Viol. II
Vle
Vcelli
B.

più mosso
Rit.
a tempo
a 2
mf
sostenuto
sost.
p
gliss.
div.
senza sord.
ben marc.
f sost.
tr

Rit. a tempo Ri -

Fl. I II
Ob. I II
I Cl. in B♭ II
Fag. I II
C.-Fag.

Rit. a tempo Ri -

I II Cor. in F III IV
Trbe I in F
Trbone III
Timp.
Glck.
Trgl.
Tamb.
Arpa
gliss.

Rit. a tempo Ri -

Viol. I
Viol. II
Vle
Vcelli
B.

tar - - - dan - - do

a tempo giusto

Rit.

change to Flute

Picc.
Fl.I II
Ob.I II
I
Cl.in Bb
II
Fag.I III

a2

f sos.

dim. mf p

I II
Cor.in F
III IV

Trbe I II in F

I II
Trboni
III e Tuba

Timp.
Tamb.
Tburo Picc.
Gr. C.

cresc.

f ben marcato

ff

Arpa

Viol.I
Viol.II
Vle
Vcelli
B.

div.

25 a tempo_ grandioso

Rit.

Fl. III (Picc.)
Fl. I II
Ob. I II
I
Cl. in B♭
II
Bass-Cl. B♭
Fag. I II
C.-Fag.
I II
Cor. in F
III IV
Trbe I II in F
I II
Trboni
IIIe Tuba
Timp.
Tamb.
Tburo Picc.
Gr. C.
Viol. I
Viol. II
Vle
Vcelli
B.

Fl. III
change to Picc.
a 2
div.
sos.

Rall. – ad lib. Rit. Allargando

Picc.
Fl. I II
Ob. I II
I
Cl.in B♭
II
Bass-Cl. B♭
Fag. I II
C.-Fag.

Rall. – ad lib. Rit. Allargando

I II
Cor.in F
III IV
Trba I in F
I II
Trboni
IIIe Tuba

Rall. – ad lib. Rit. Allargando

Viol. I
Viol. II
Vle
Vcelli
B.

a tempo – Furioso.

accel.

a tempo – broad

Fl. I II

Ob. I II

sos.

I
Cl. in B♭
II

Fag. I II

C.-Fag.

I II
Cor. in F
III IV

Trbe in F
I II
III

Trboni
III
III e Tuba

Timp.

Gr. C.

unis.

Viol. I

Viol. II

Vle

Vcelli

B.

♩ = ♩

26 Agitato M. M. ♩ = 96

molto

Picc.
Fl. I II
Ob. I II
I
Cl. in B♭
II
Bass-Cl. B♭
Fag. I II
C.-Fag.

Agitato M. M. ♩ = 96

molto

I II
Cor. in F
III IV
I II
Trbe in F
III
I II
Trboni
IIIe Tuba
Timp.

Agitato M. M. ♩ = 96

molto

Viol. I
Viol. II
Vle
Vcelli
B.

26

Marcato

a 2

Fl. I II

Ob. I II

I
Cl. in B♭
II

Bass-Cl. B♭

Fag. I II

C.-Fag.

Marcato.

I II
Cor. in F
III IV

I II
Trbe in F
III

Trbone
IIIe Tuba

Timp.

Gr. C.

Marcato

Viol. II

Vle

Vcelli

B.

pizz.

arco

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Agitato.

Picc.
Fl. I II
Ob. I II
I
Cl. in B♭
II
Bass-Cl. B♭
Fag. I II
C.-Fag.

molto staccato
molto stacc.
a 2

Agitato.

I II
Cor. in F
III IV
I II
Trbe in F
III
I II
Trboni
III e Tuba
Timp.
Gr. C.

molto staccato
molto stacc.

Agitato.

Viol. I
Viol. II
Vle
Vcelli
B.

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Fl. I II
Ob. I II
I
Cl.in B♭
II
Bass-Cl. B♭
Fag. I II
C.-Fag.
I II
Cor. in F
III IV
I II
Trbe in F
III
I II
Trboni
III e Tuba
Timp.
Gr. C.
Viol. I
Vle
Vcelli
B.

mf cresc.
f
p
sf
tr
pizz.
arco

Picc.
Fl. I II
Ob. I II
I
Cl.in B♭
II
Bass-Cl. B♭
Fag. I II
C.-Fag.
I II
Cor. in F
III IV
I II
Trbe in F
III
I II
Trboni
IIIe Tuba
Timp.
Tburo
Picc.
Gr.C.
Viol. I
Viol. II
Vle
Vcelli
B.

a 2

sul G
sul G
sul C

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27 Original Tempo, *ma poco più mosso*
M.M. ♩= 84

Picc.
Fl. I II
Ob. I II
I
Cl. in B♭
II
Bass-Cl. B♭
Fag. I II
C.-Fag.

Original Tempo, *ma poco più mosso*
M.M. ♩= 84

I II
Cor. in F
III IV
I II
Trbe in F
III
Trboni I II
Timp.
Tamb.

Solo

Original Tempo, *ma poco più mosso*
M.M. ♩= 84

Viol. I
Viol. II
Vle
Vcelli

27

Picc.
Fl. I II
Ob. I II
I
Cl. in B♭
II
Bass Cl. B♭
Fag. I II
I
Cor. in F
IV
Trbone III e Tuba
Viol. I
Viol. II
Vle
Vcelli
B.

a 2

sempre f

f

mf

p

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Picc.

a 2

Fl.I II

Ob.I II

I

Cl.in B♭

II

Fag.I II

I II

Cor.in F

III IV

I II

Trboni

III c Tuba

Viol.I

Viol.II

Vle

Vcelli

B.

28

Fl. I II

Ob. I II

Cl. in B♭ I

II

Fag. I II

Cor. in F I II

III IV

Trbe I II in F

Xyl.

Tburo Picc.

Gr. C.

Viol. I

Viol. II

Vle

Vcelli

B.

tr

f marc.

mf marc.

a 2

mf

quasi f

marc.

con sord.

p

pizz.

div.

28

29

Fl. I II

Ob. I II

Cl. in B♭ I

Cl. in B♭ II

Fag. I II

C.-Fag.

Cor. in F I II

Cor. in F III IV

Trba I in F

Tuba

Xyl.

Viol. I

Viol. II

Vle

Vcelli

B.

sos.

mf sos.

f

senza sord.

arco

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Fl. I II
Ob. I II
I
Cl. in B♭
II
Fag. I II
I II
Cor. in F
III IV
I II
Trboni
III e Tuba
Viol. I
Viol. II
Vle
Vcelli
B.

a 2
mf
cresc.
p

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30

Picc.
Fl. I II
Ob. I II
I
Cl. in B♭
II
Fag. I II
C. Fag.
I II
Cor. in F
III IV
Trbe I II in F
I II
Trboni
III e Tuba
Xyl.
Tburo Picc.
Gr. C.
Viol. I
Viol. II
Vle
Vcelli
B.

a 2
senza sord.
Solo

Royal Academy of Music Library

Fl. I II
Ob. I II
I
Cl. in B♭
II
Fag. I II
C.-Fag.
I II
Cor. in F
III IV
Trbe I II in F
I II
Trboni
IIIe Tuba
Xyl.
Tburo Picc.
Gr. C.
Viol. I
Viol. II
Vle
Vcelli
B.

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31 Con spirito.

Picc.
Fl. I II
Ob. I III
I
Cl. in B♭
II
Fag. I II
C.-Fag.
Con spirito.
I II
Cor. in F
III IV
Trba I in F
Tuba
Timp.
Xyl.
Gr. C.
Con spirito.
Viol. I
Viol. II
Vle
Vcelli
B.

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Con spirito.

Fl. I II

Ob. I II

a 2

quasi f

I
Cl. in B♭
II

f

Bass-Cl. B♭

a 2

Fag. I II

C. Fag.

Con spirito.

I II
Cor. in F
III IV

mf

Timp.

Xyl.

Gr. C.

Con spirito.

Viol. I

f

Viol. II

Vle

arco

Vcelli

B.

32

Picc.
Fl. I II
Ob. I II
I
Cl. in B♭
II
Bass-Cl. B♭
Fag. I II
C.-Fag.
I II
Cor. in F
III IV
I II
Trbe in F
III
I II
Trboni
IIIe Tuba
Timp.
Xyl.
Trgl.
Gr. C.
Viol. I
Viol. II
Vle
Vcelli
B.

mf
a 2
f
sf
fsf
cresc.
con sord.
marc.
senza sord.
pizz.
arco
pp

32

accel.

a tempo

Picc.

Fl. I II

Ob. I II

I
Cl. in B♭
II

Bass-Cl. B♭

Fag. I II

C.-Fag.

accel.

a tempo

I II
Cor. in F
III IV

Trbe I II in F

senza sord.

I II
Trboni

senza sord.

III e Tuba

Glck.

Tamb.

accel.

a tempo

Viol. I.

Viol. II

Vle

Vcelli

B.

Royal Academy of Music Library

Fl. I II
Ob. I II
I
Cl. in B♭
II
Bass-Cl. B♭
Fag. I II
C.-Fag.
I II
Cor. in F
III IV
Trba I in F
I II
Trboni
III e Tuba
Timp.
Xyl.
Viol. I
Viol. II
Vle
Vcelli
B.

f *marc.* *sf* *mf* *p* *pizz.* *arco* *tr*

8- 1st Violins

8- 2nd Violins

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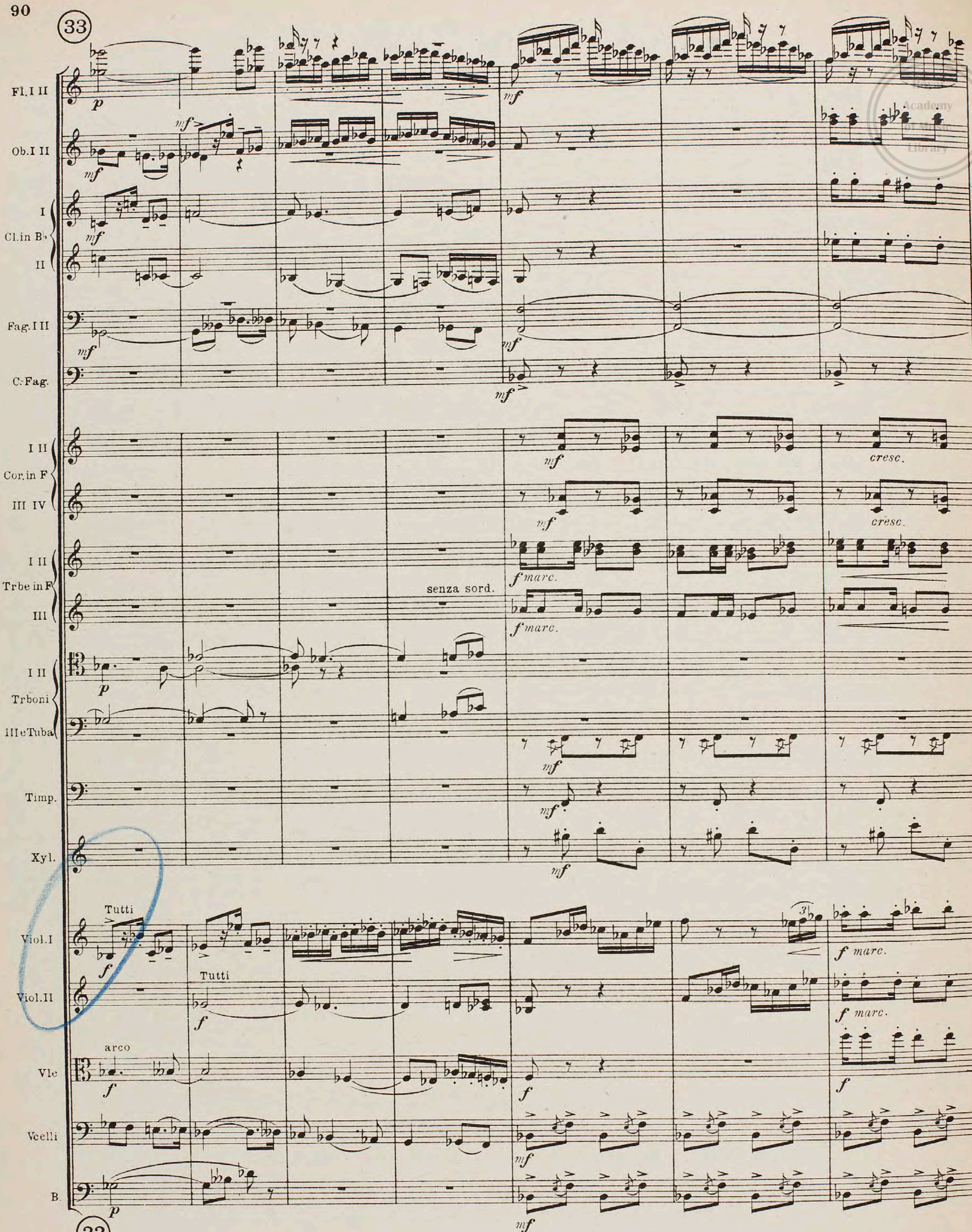
33
Fl. I II
Ob. I II
I
Cl. in B♭
II
Fag. I II
C-Fag.
I II
Cor. in F
III IV
cresc.
I II
Trbe in F
III
f marc.
senza sord.
I II
Trboni
III e Tuba
Timp.
Xyl.
Tutti
Viol. I
Viol. II
arco
Vle
Vcelli
B.
33

34

Picc.
Fl.I II
Ob.I II
I
Cl.in Bb
II
Bass-Cl. Bb
Fag.I II
C.-Fag.
I II
Cor. in F
III IV
I II
Trbe in F
III
Trbone III e Tub.
Timp.
Xyl. Glck.
Trgl.
Gr. C.
Viol.I
Viol.II
Vle
Vcelli
B.

a 2
sos.
Glock.

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Picc.
Fl. I II
Ob. I II
I
Cl. in B♭
II
Bass-Cl. in B♭
Fag. I II
C.-Fag.
I
Cor. in F
III IV
I II
Trbe in F
III
I II
Trboni
III e Tuba
Viol. I
Viol. II
Vle
Vcelli
B.

a 2
div.

Picc.
Fl. I II
Ob. I II
I
Cl. in B♭
II
Bass-Cl. in B♭
Fag. I II
C.-Fag.
a 2
I II
Cor. in F
III IV
I II
Trbe in F
III
I II
Trboni
III e Tuba
Viol. I
Viol. II
Vle
Vcelli
B.

35 quasi accel.

Picc.
Fl. I II
Ob. I II
I
Cl. in B♭
II
Bass-Cl. in B♭
Fag. I III
C.-Fag.

a 2

sempre f

f

cresc.

quasi accel.

I II
Cor. in F
III IV
I II
Trbe in F
III
I II
Trboni
III e Tuba
Timp.

mf

quasi accel.

Viol. I
Viol. II
Vle
Vcelli
B.

35

36 a tempo giusto

Picc.
Fl.I II
Ob.I II
I Cl.in B♭ II
Bass-Cl. in B♭
Fag.I II
C.Fag.

a 2 *f* *mf* *sf* *p*

a tempo giusto

I II Cor.in F
III IV
I II Trbe in F
III
I II Trboni
IIIe Tuba
Timp.
Tburo Picc.
Gr. C.

molto marc. *sos.*

a tempo giusto

Viol. I
Viol. II
Vle
Vcelli
B.

pizz.

36

Picc.
Fl. I II
Ob. I II
I
Cl. in B♭
II
Bass-Cl. in B♭
Fag. I II
C.-Fag.
I II
Cor. in F
III IV
I II
Trbe in F
III
I II
Trboni
IIIe Tuba
Timp.
Tburo
Picc.
Gr. C.
Viol. I
Viol. II
Vle
Vcelli
B.

37 Brillante e marc. M. M. ♩= 92

Picc.
Fl. I II
Ob. I II
I
Cl. in B♭
II
Bass-Cl. in B♭
Fag. I II
C.-Fag.
I II
Cor. in F
III IV
I II
Trbe in F
III
I II
Trboni
IIIe Tuba
Timp.
Trgl.
Tamb.
Viol. I
Viol. II
Vle
Vcelli
B.

a 2
molto marc.
arco
p
ff
f
tr

Brillante e marc. M. M. ♩= 92

Brillante e marc. M. M. ♩= 92

Picc.
Fl. I II
Ob. I II
I
Cl. in B♭
II
Bass-Cl. in B♭
Fag. I II
C.-Fag.
I II
Cor. in F
III IV
I II
Trbe in F
III
I II
Trboni
IIIe Tuba
Timp.
*Big Bell
Trgl.
Tamb.
Viol. I
Viol. II
Vle
Vcelli
B.

a 2

Eb Bell.

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* Large tubular bell: such as is used in "Parsifal."

Picc.
Fl. I II
Ob. I II
I
Cl. in B♭
II
Bass-Cl. in B♭
Fag. I II
C.-Fag.
I II
Cor. in F
III IV
Trbe I II in F
I II
Trboni
Tuba
B. B.
Viol. I
Viol. II
Vle
Vcelli
B.

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38 Con lentezza — a tempo

Picc.
Fl. I II
Ob. I II
I
Cl. in B♭
II
Bass-Cl. in B♭
Fag. I II
C.-Fag.

Con lentezza — a tempo

I II
Cor. in F
III IV
Trba I in F
II
Trboni
III e Tuba
Timp.

Con lentezza — a tempo

Viol I
Viol II
Vle
Vcelli
B.

38

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Ob. I

I
Cl.in B♭
II

Bass-Cl. in B

Fag. I II

I II
Cor.in F
III IV

Trba I in F

Trboni I II

Timp.

Viol.I

Viol.II

Vle

Vcelli

B.

quasi rit.

39 Poco meno mosso (about ♩= 80).

Cl.II in B♭

Bass-Cl. in B♭

Fag. I II

Cor. I II in F

Timp.

Viol. I

Vle

Vcelli

B.

Cl I in B♭

Cor. I in F

40

Fl. I

I
Cl. in B♭
II

Bass-Cl. in B♭

Fag. III

C.-Fag.

Cor. I II in F

Timp.

Arpa

Viol. I

Viol. II

Vle

Vcelli

B.

I

II

ponticello

arco

tr

cresc.

40

Fl. I II
Cl. II in B♭
Fag. I II
C - Fag.
Cor. I II in F
Trba. I in F
Timp.
Arpa
Viol. I
Viol. II
Vle
Vcelli
B.

a 2

Rit.

Meno mosso
a tempo

Fl. I II
Ob. I II
I
Cl. in B♭
II
Bass-Cl. in B♭
Fag. II
C.-Fag.

Meno mosso.
a tempo

I II
Cor. in F
III
Timp.

Meno mosso.
a tempo

Viol. I
Viol. II
c string.
Vle
Vcelli
B.

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(41) Quasi tranquillo. (about ♩= 60)

II.

Fl. I II

Ob. I

Cl. I in B♭

Bass-Cl. in B♭

Fag. II

C.-Fag.

I. Solo

Solo

Solo

mf

Quasi tranquillo. (about ♩= 60)

Cor. III in F

Trba I in F

Glck.

Arpa

Solo

mf

pp

sempre pp

p

Quasi tranquillo. (about ♩= 60)

Viol. I

Viol. II

Vle

Vcelli

B.

div.

p sos.

pp

(41)

Poco - a - - poco - -

Poco largo.

Fl. I II

Ob. I II

I

Cl. in B♭

II

Fag. I II

Cor. III in F

Trba I in F

Glck.

Arpa

Viol. I

Viol. II

Vle

Vcelli

B.

Solo

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cresc. e accel.

Fl. III
Fl. I II
Ob. I II
I
Cl. in B♭
II
Fag. I II
C.- Fag.

cresc. e accel.

I II
Cor. in F
III IV
Trba. I in F
Trboni III e Tuba
Arpa

cresc. e accel.

unis.

Viol. I
Viol. II
Vle
Vcelli
B.

Furioso.

change to Piccolo

Rit.

42 a tempo M.M. ♩=96

Fl. III Picc.
Fl. I II
Ob. I II
I
Cl. in B♭
II
Bass-Cl. in B♭
Fag. I II
C.-Fag.

Furioso.

Rit.

a tempo M.M. ♩=96

I II
Cor. in F
III IV
I
Trbe in F
II III
I II
Trboni
III e Tuba
Timp.
Cym.

Furioso.

Rit.

a tempo M.M. ♩=96

Viol. I
Viol. II
Vle
Vcelli
B.

cresc.

cresc.

42

Fl. I II
Ob. I II
I
Cl. in B♭
II
Bass-Cl. in B♭
Fag. I II
I II
Cor. in F
III IV
I II
Trbe in F
III
Tuba
Timp.
Viol. I
Viol. II
Vle
Vcelli
B.

a 2

accel.

dim.

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(43) a tempo

accel.

Picc.

Fl. I II

a 2

Ob. I II

I
Cl. in B♭
II

Bass-Cl. in B♭

molto marc.

Fag. I II

C.-Fag.

f pesante

a tempo

accel.

I II
Cor. in F
III IV

mf

Tuba

pesante

Timp.

Gr. C.

tr

cresc.

a tempo

accel.

♩=80

Viol. I

Viol. II

Vle

Vcelli

B.

(43)

(44)

Maestoso. M. M. ♩ = 80 — Molto rit. — a tempo — Rit.

Picc.
Fl. I II
Ob. I II
I
Cl. in B♭
II
8ve ad lib.
Fag. I II

Maestoso. M. M. ♩ = 80 — Molto rit. — a tempo — Rit.

I II
Cor. in F
III IV
Solo
Trba I in F
Timp.

Maestoso. M. M. ♩ = 80 — Molto rit. — a tempo — Rit.

Viol. I
Viol. II
Vle
Vcelli
B.
sos.

(44)

45

M. M. 𝅗𝅥 = 50

Picc.
Fl. I II
Ob. I II
I
Cl. in B♭
II
Bass-Cl. in B♭
Fag. I II
C.-Fag.

M. M. 𝅗𝅥 = 50

I II
Cor. in F
III IV
Trba. I in F
I II
Trboni
III e Tuba
Timp.

M. M. 𝅗𝅥 = 50

Viol. I
Viol. II
Vle
Vcelli
B.

45

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